

**THE
FOUNDRY
GROUP**
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PRESENTS

BIG DADDY VS. GIANT HAYSTACKS



A COMEDY DRAMA ABOUT BRITISH WRESTLING

By

BRIAN MITCHELL & JOSEPH NIXON

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The Foundry Group

presents

Big Daddy Vs Giant Haystacks

A Comedy Drama About British Wrestling

By Brian Mitchell and Joseph Nixon
(writers of the hit play *Those Magnificent Men*)

WINNER: Buxton Festival Fringe Award for Best Theatre
Fringe Guru Editor's Choice Award (Brighton Fringe)
Brighton Fringe Award for Best Male Performer (Brighton Festival and Fringe)

*"A stormer of a show. Who'd have thought 1980's wrestling could make such moving theatre?*****" – Richard Stamp, Fringe Guru*

*"Comprehensive and highly entertaining...More please.*****" - The Oxford Times*

FEATURED IN BBC4's 'WRESTLING'S GOLDEN AGE' (Dec 13th, 9pm)

At 4pm every Saturday, from 1976 to 1988, tens of millions of Britons, and countless more world-wide, were in the grip of an extraordinary sports phenomenon: watching two fat men (a.k.a. Shirley Crabtree and Martin Ruane) pretend to fight each other. This is their story. This new play, by the award-winning writers of New Perspectives' hit *Those Magnificent Men*, brings back to grunting, grappling life these two well-loved wrestling rivals and the bizarre world they bestrode. With an "all-star cast of thousands" including Paul McCartney, Chris Tarrant, Frank Sinatra, Princess Margaret, and Greg Dyke, this ambitious, touching, hilarious two-hander conjures up a whole nation during its most colourful era.

Featuring Latest-7-Award and Herald-Angel winner Ross Gurney-Randall (*Follow Me* and *Goerring's Defence* – Guy Masterson Productions) and Radio 4's *Count Arthur Strong's Radio Show* regular David Mounfield, *Big Daddy Vs. Giant Haystacks* promises to be the bout of the century and a comedy drama not to be missed.

You *shall* be moved.

*"Fascinatingly funny...Both hysterical and historically accurate. *****" – Fringe Review*

*"This very funny play....No prior knowledge was required to enjoy it to the max.*****"*
- The Brighton Argus

*"Has both the smell of sweat and success. The concept is brilliantly commercial, the characters are beautifully drawn with both humour and tenderness and the plot has plenty going for it too...a hugely popular and entertaining play that will appeal to both theatre and wrestling fans.*****" – Andrew Kay, Latest 7 Magazine*

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Social Media

Twitter: @foundrygroup1

Facebook: facebook.com/pages/Big-Daddy-Vs-Giant-Haystacks

Web: www.foundrygroup.co.uk

Main Selling Points

- Hilarious and touching portrait of two enormously popular, colourful and culturally significant figures
- Nostalgic portrayal of an era – appealing to many with fond memories of ITV World Of Sport
- Brilliant cast (see **Biographies**)
- Award-winning writers (*Best Comedy, Brighton Festival 2006* and a Perrier Nomination for *Joanna Neary Is Not Feeling Herself*, 2004), experienced in television, film, radio, theatre and with the hit rural touring show, *Those Magnificent Men*, to their credits
- An insight into an extraordinary, self-contained world (wrestling) with contemporary resonance
- Excellent press and awards, including BBC4 documentary.

BOX-OFFICE FAQ

Q: Is the show just about wrestling? Is it a 'tribute show'?

A: No – it's a very funny comedy set in the mad world of 70's British wrestling. It's a tale of reckless ambition, the thirst for fame, fierce rivalries and brotherly love. Big Daddy's brother was his manager. The story is about their rise and fall and what fame can do to friendship.

Q: Use five words to describe the show.

A: Funny. Poignant. Pacey. Nostalgic. Raucous. .

Q: Is there a lot of wrestling?

A: We see a couple of bouts – enough to serve the story and the comedy. But this is a play – not a tribute show.

Q: If it isn't full of wrestling? Do wrestling fans like the show?

A: They love it – and not just the fans. The show has been given the seal of approval by Big Daddy's daughter and by a couple of the characters in the show. As a consequence the show is keenly followed by wrestling fans and supported on wrestling websites.

Q: Where has it played?

A: It premiered at Brighton Festival where it picked up the Best Actor Award and was Fringe Guru's Editors Choice Award. It then went on to the Buxton Festival where it won the award for Best Show. Since then it has played in venues as various as comedy clubs, village halls, working men's clubs, arts centres and theatres including The Lowry, Greenwich theatre, Leicester Square and the Carriage Works, Leeds.

Q: Is it a long running show?

A: This will be its third tour. It has the original cast.

Q: Is there audience participation?

A: The actors talk to the audience throughout the show. They get to cheer the heroes and boo the villains. We don't pick on anyone but one member of the audience is co-opted into the cast for the own brief moment of fame as Big Daddy's second in the climactic fight (no experience necessary).

BOGS.

BRIAN MITCHELL & JOSEPH NIXON (WRITERS)

Brian and Joseph met at primary school in Derbyshire. In 1992 they founded the award-winning sketch group *The Ornate Johnsons*. They also co-wrote *The Cheeky Guides to Student Life* and *To Love*, the TV comedy shows *Slightly Filthy* (LWT) and *The Ornate Johnsons' Edwardian Spectacular* (BBC 4), were head sketch writers on Radio 4's *Jo Caulfield Won't Shut Up* and BBC1's *Live and Kicking*, and share a string of writing credits for the stage. Their hit play *Those Magnificent Men* toured nationally again for two months in Autumn 2011 following a highly acclaimed Edinburgh run, and their new musical *The Opinion Makers* will be co-produced by Mercury Theatre Colchester and Derby Theatre in Autumn 2013.

With the Carnegie-Medal-winning author Philip Reeve, Brian Mitchell wrote the acclaimed musical comedy *The Ministry of Biscuits*. A classically-trained composer, his songs for the Perrier-Nominated show, *Joanna Neary Is Not Feeling Herself* have been broadcast on Radios 1, 2 and 4. In 2009 *The October Revolutions*, his first solo play, toured the South-East, winning rave reviews.

Joseph Nixon co-wrote the hit Edinburgh show *The Cruel Hand Of Fate* with comedian Glen Richardson, and wrote sketches for *Joanna Neary's Magic Hole* (Assembly Rooms). He regularly contributes material to Brighton's acclaimed *Radio City* group.

ROSS GURNEY-RANDALL (BIG DADDY and various)



Ross was born in North London in 1965 and became a professional actor in 1994. Theatre includes *Mussolini: A One-Man Political Farce* (RGR Edinburgh 2010) *Follow Me* (Guy Masterson & TTI Edinburgh 2007) - Winner: Herald Angel and Brighton Fringe Award; *Goering's Defence* (Guy Masterson - TTI, Edinburgh 2002) *A Midsummer Night's Dream* (Festival Shakespeare Co), *Hamlet* (Edinburgh '96 & national tour, Vital Theatre), *Moonlight Over India* (Komedia Theatre) and *The Greatest Hits of British History* (National tour for Brighton Theatre Events). Comedy includes performances with *The Ornate Johnsons*, and he is a regular performer in *The Treason Show*. TV appearances include *Upstairs Downstairs*, *Free Agent*, *Kavanagh QC*, *The Bill*, *London's Burning*, *The Missing Postman*, *2.4 Children*, and *Doctors*. Films include *Gambit*, *The Big Game*, and *Honest*.

DAVID MOUNFIELD (GIANT HAYSTACKS and various)



David Mounfield is known to millions from Radio 4's *Count Arthur Strong's Radio Show* as the Count's hapless sidekick Geoffrey the Caretaker, plus Gerry the Cafe Owner and Jack the Barman. The series won *The Sony Radio Gold Award* in 2009. After two sell out live tours in '09 and '10 with the Count, David is currently recording series 7. Earlier this year he played moonshine brewing Mr Cooshay in the tv sitcom pilot *This is Jinsy* for BBC3. *This is Jinsy* was nominated in the Sitcom category for the *Rose D'Or* 2010. David will be reprising Mr Cooshay and other roles in a Series for *Sky TV*, due for Broadcast Summer 2011. In the Brighton Festival Fringe May 2010 David played Charles and Corin to critical acclaim in The Festival Shakespeare Company's *As You Like It*. In 2008 David toured in Rollmop Arts stage adaptation of Joseph Conrad's *The Secret Agent*. David, along with Brian Mitchell and Joe Nixon, is a founder member of the award-winning sketch group *The Ornate Johnsons*.

PRESS FOR BRIAN MITCHELL & JOSEPH NIXON PLAYS

“Wonderfully entertaining....has the makings of a West End hit.*”***

Clive Davis, The Times, on *Those Magnificent Men*

“Full of laughter, pathos and ingenuity.”

Juliet Watterson, The Stage, on *Those Magnificent Men*

“There’s a lot to savour in this play besides the humour. Arguably, when you’ve forgotten the laughs you’ll remember how touching it is. This is rewarding entertainment.”

Alan Geary, Nottingham Evening Post, on *Those Magnificent Men*

“Despite the kitsch setting and some very funny lines, this ultimately deserves respect as a serious play which somehow brings a touching human story to the most bizarrely incongruous of settings.”

Richard Stamp, FringeGuru, on *Eurovision*

“A truly ingenious and very funny new play...There have been many imitators and spoofs of the spy story but none, I think, as clever and laughter-provoking as this one.”

Lynne Mortimer, East Anglia Daily Times, on *Spy*

“A masterpiece....writing that would win applause from Henry James' grave.”

Owen Dudley Edwards, The Scotsman, on *The Agent*

“Three wonderful scenarios, all achieved with the absolute minimum of staging but an excellent team of actors...Superbly entertaining.”

Tim Hough, Brighton Real, on *Three Short Plays About Shops And Love*

“Beautifully written and full of warmth.”

Maggie Clunes, The Brighton Argus, on *Moonlight Over India*

“An intelligent but unpretentious evening full of laughs.”

Roger Love, The West Sussex Gazette, on *The Bargain*

“Spy is a classic, even at these early stages of development. Clever, funny and unmistakably British to the core.”

Glen Ferris, The Brighton Argus, on *Spy*

“Really caught audience attention with its pacy plotting, charming humour and irony-free sentiment.”

Michael Booth, The Punter, on *Moonlight Over India*.

“A marvellous script combines great one-liners, which manage to avoid becoming tedious, with an unexpected sting in the tail .”

Alan Crawford, The List, on *The Agent*

“Great wit and style.”

Max Stafford-Clark on *Writ In Water*